

# Parasite HOT 100

FOR WEEK  
ENDING  
JUNE 28,  
2019

★ STAR PERFORMER—Sides registering greatest proportionate upward progress this week.

THIS WEEK	1st. Age	2nd. Age	3rd. Age	TITLE	Artist (Producer)	Weeks on Chart
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2	2	8		CRUSH THE PARASITES.	The Alex Jones Prison Planet (2017)	8
3	4	5		PARASITET.	Mira (2006)	9
3	1	1		PARASITE.	KIST; (KISS tribute (2001))	8
5	8	10		PARASITES.	Daniel Kahn & The Painted Bird (2009)	0
6	10	14		PARASITE.	Teenage Head (1986)	9
10	18	33		PARASITE.	Nick Drake (1972)	5
7	4	3	6	PARASITES.	Subhumans (1981)	9
8	9	15	30	PARASITE.	Hadouken! (2012)	6
9	12	16	18	PARASITE.	KISS (1974)	7
10	8	6	15	JUST A PARASITE.	Scott Steven Erickson (2013)	3
11	24	71		PARASITET.	Akkeflets (feat. Optimystyk) (2014)	3
12	7	5	2	PARASITE.	Iced Earth (2014)	2
13	28	39	61	PARASITE.	Izzy Stradlin (1998)	6
14	20	20	24	PARASITE.	InVisions (2018)	8
15	18	32	38	PARASITE.	The Abiotx (2005)	6
16	25	41	50	PARASITE.	Venom (1989)	7
17	14	9	9	PARASITE.	Mustasch (2006)	3
18	44	57	89	PARASITE.	Slugga (2015)	4
19	31	80		PARASITE.	VANT (2016)	3
20	22	22	25	PARASITES.	John Casanova (2015)	6
21				PARASITE.		
22				PARASITE.		
23				PARASITE.		
24				PARASITE.		
25				PARASITE.		
26				PARASITE.		
27				PARASITE.		
28				PARASITE.		
29	30	35		HYPOCRITES & PARASITES.	Winston McNuff (1980)	6
30	13	7	4	SOCIAL PARASITE.		10

32	35	47	58	PARASIT.	The Shocks (2005)	5
33	17	13	11	PARASITE.	Kamisgod (2018)	13
34	43	61	73	PARASITOS.	Acid Bats (2012)	4
35	72			PARASITE.	Anne Savage (2004)	2
36	1	42	54	ΠΑΡΑΣΙΤΑ.	ΠΑΡΑΣΙΤΑ (2004)	9
37	40	44	67	PARASITE.	Ed Kowalczyk (2013)	6
38	39	43	59	PARASITES.	Sean Jackson (2018)	6
39	21	25	27	PARASITES.	Force Fed Lies (2018)	10
40	36	38	39	PARASITES.	Napalm Death (1987)	8
41	50	76	84	PARASITE.	Parasite (Demo) (2018)	4
42	58	85		THE PARAZITE.	Dirty Wormz (2006)	3
43	38	40	43	PARASITE 害虫.	晋P (Utsu-P) (2013)	8
44	37	37	40	PARASITES.	Parks, Squares and Alleys (2016)	7
45	51	70	90	PARASITE.	Jan Dark (2018)	7
46	59	64	66	PARASITE.	G. Love & Special Sauce (2001)	5
47	81	90		PARASITES.	Tromatisme (2011)	3
48	76			PARASITE.	Christa Couture (2012)	2
49	48	48	48	PARASITE.	Avsky (2006)	8
50	77	83		PARASITE.	The Souljazz Orchestra (2008)	3
51	57	59	62	PARASITE MANIFESTO.	Parasite (2000)	7
52	52	67	74	THE PARASITE.	Whiskey	4
53	47	49	51	PARASITE.	Glitch (Element)	3
54				PARASITE.		
55				PARASITE.		
56				PARASITE.		
57				PARASITE.		
58				PARASITE.		
59				PARASITE.		
60				PARASITE.		
61				PARASITE.		
62	62	63	86	PARASITES.	San Fermin (2014)	5

#3

HOT 100

All the wise world is little else, in nature  
but parasites, or sub-parasites.  
*Volpone, B. Johnson (1605)*<sup>1</sup>



*SEM Image of a parasitic fungus parasitizing the larvae of a parasitic roundworm.*<sup>2</sup>

*This is the third zine of a series about the parasite and its possible uses as an easy to understand metaphor that is able address a wide variety of issues concerning self organisation, art, zineculture, and the current social political situation. It is written from my standpoint as an artist, zinemaker and parasitic member of Motel Spatie in Arnhem Presikhaaf.*<sup>3</sup>

## Living Together

*“(..)my use of holobiont does not designate host + symbionts because all the players are symbionts to each other, in diverse kinds of relationalities and with varying degrees of openness to attachments and assemblages with other holobionts.”*

Donna J. Haraway, *Staying with the Trouble*.<sup>4</sup>

*“The parasite-host-environment system is dynamic, with several points of equilibrium. This makes it difficult to trace the thresholds between benefit and damage, and therefore, the definitions of commensalism, mutualism, and symbiosis become worthless.”*

*Parasitism, the Diversity of Life, and Paleoparasitology*.<sup>5</sup>

Symbiosis or the living together of “two or more dissimilar organisms that live in close association with one another” is often used as an argument against parasitism.<sup>6</sup> But what is meant when people use the term symbiosis is not always clear. And even within the scientific world, just like it is with the definition of parasitism, the definition of symbiosis is highly subjective, context dependent and full of ambiguities.

For example symbiosis is sometimes used as a term for the living together of two or more organisms where both sides benefit (mutualism). As well as a term for a mutualism that is so interwoven that individual differences between both species disappear and the relation becomes classified as a single species.<sup>7</sup>

Some studies define symbiosis as the self-organizing element in a relation “where both mutualism and parasitism are effects of relationships”.<sup>8</sup>

Whereas others take this concept a step further and suggest that symbiosis is the self-organizing agent of a relation, and the conflict between two species in time by mutual adaptation moves towards a natural balance. Or something of a balancing act between complete immunity and deadly infective disease.<sup>9</sup>

## Symbiosis in Relation to Parasitism

In the literature on symbiosis, descriptions about the relation between parasitism, mutualism and symbiosis vary between symbiosis as a state where parasites have gotten *under control*, to symbiosis as a *product* of parasitism or symbiosis and mutualism as the *opposite* of parasitism. And just like parasitism; symbiosis and mutualism are “laden with political messages”.<sup>10</sup>

For example with his concept of mutual aid, the Russian anarchist Peter Kropotkin draws an analogy with mutualism in the animal world and uses this as a counterargument against the social Darwinism of the late 19th century.

According to Kropotkin, mutualism illustrates “the social concept of the individual as a collection of mutually interdependent elementary organisms interacting for the good of the collective whole.”<sup>11</sup>



Peter Kropotkin

Whereas on the other side, when the English writers of ‘the Science of Life’ in 1929 compared mutualism with international relations, they saw the loss of independence of any of the associates as a biologically degenerate condition and the result of a one-sided exploitation:

“But all relations of any intimacy, between lower organisms as between men and women, are precarious, supported, as it were, on a knife-edge. They may so readily over-balance and change into something different and even opposite”<sup>12</sup>

### The British soldier lichen

*Lichens are composite organisms composed of a fungus and at least one alga. Fungi and algae in a lichen have a complicated relationship. It seems most likely that this relationship is a kind of controlled parasitism, where the fungus consumes about as many algal cells as are produced. This situation can be thought of as the fungus farming the algae.*



*Of course, the algae do benefit from this arrangement: they are protected from the environment, provided with nutrients, and they are able to grow in locations they normally could not.*<sup>13</sup>

## Parasitism or Symbiosis?

*Symbiosis has nothing to do with cost or benefit. The benefit/cost people have perverted the science with invidious economic analogies.*

Lynn Margulis “Gaia is a tough bitch” (1996) <sup>14</sup>

*In the most extreme cases, symbiosis may turn into something even more dire: 'capture'. There are hints that peace operations may become corrupted by – or even active participants in – illicit business; for example, UN contingents in eastern DRC have allegedly assisted in gold smuggling”*

Peace Operations and Organized Crime: Enemies or Allies? <sup>15</sup>

As these quotes above illustrate, symbiosis is no more a guarantee for a successful relationship than parasitism.

Here are some more arguments against using a symbiosis as an alternative to parasitism:

**FIRST:** You cannot really put yourself in the position of a symbiosis. Symbiosis by definition always extends beyond the individual relation.

And because you are always part of that relation, you cannot put yourself objectively in the position of that relation.

**SECOND:** You cannot ‘symbiotize’ something. Symbiosis refers to a state or in the case of ‘symbiont’ to some kind of position in a symbiotic relation, but not to an *activity* as such. But you *can* parasitize something. And therefore you can also share and discuss parasitic strategies and their symbiotic effects. And since this zine is addressing the question from the point of individual action, i.e. Motel Spatie’s open call “what can be done?”, it first of all addresses the individual agent and the possible actions it can take. <sup>16</sup>

**THIRD:** The definition of symbiosis as “mutual benefit of associated species” is problematic because symbiosis is not always purely mutualistic. “One organism is in reality always more parasitic than the other” and “associations may be both parasitic and mutualistic at different stages or under different environmental conditions.” <sup>17</sup>

Unlike symbiosis, parasitism does not associate with images of harmony and balance. But the claim that parasites are purely detrimental is too one-dimensional.

The parasite has an interest in the relation, and often depends on it for its survival.

Parasitism is crucial for the evolution and survival of the ecosystem.

The parasite is ambiguous by nature and therefore it makes for a more realistic concept.

## GAIA

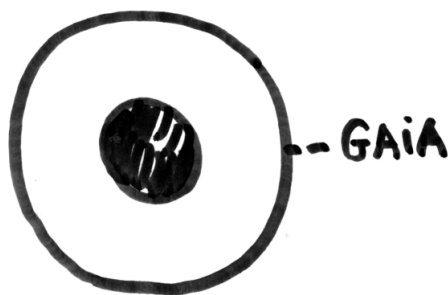
*“The Gaia hypothesis is a biological idea, but it's not human-centered. Those who want Gaia to be an Earth goddess for a cuddly, furry human environment find no solace in it.”*

Lynn Margulis “Gaia is a tough bitch” (1996) <sup>18</sup>

*“The old idea of Gaia-Balance-of-Nature should always be criticized”*  
Bruno Latour “How to make sure Gaia is not a God of Totality?” (2017). <sup>19</sup>

*“The case is new. Gaia, she who intrudes, asks nothing of us, not even a response to the question she imposes. Offended, Gaia is indifferent to the question “who is responsible?” and doesn’t act as a righter of wrongs”*  
Isabelle Stengers “The intrusion of Gaia” (2015) <sup>20</sup>

The concept of symbiosis can also be applied to the entire planet.  
In this view, the planet is seen as a self organizing system, and the biosphere becomes part of an adaptive control system.  
This is also called the ‘GAIA hypothesis’.



*(this same drawing was used in the previous zine to illustrate the position of the self in relation to the body and humans in relation to large A.I. systems)*

As the quotes above already indicate, the definition of GAIA suffers from the same parasitic infection as the definition of symbiosis. In other words, there is no general consensus on what is meant when people talk about GAIA. According to Lynn Margulis, one of the pioneers of the GAIA theory, GAIA is a living system, but such a living system is not the same as an organism or some kind of earth mother.

“I prefer to say that Earth is an ecosystem, one continuous enormous ecosystem composed of many component ecosystems.” <sup>21</sup>

GAIA is on many levels self-regulating, but this a product of all the processes and interactions that take place on the smallest scale. <sup>22</sup>

## Conclusion

We are all symbionts. 56 % of our bodies consists of non-human cells, and we have at least 150 times more microbial genes than human genes.<sup>23</sup>

Symbiosis is in the nature of the ecosystem and therefore even doing nothing will bring about symbiotic relations. But this project addresses the active agents in the relation, and parasitism is the mark of the activist in any symbiosis.

In a parasitic world, a parasite is not an entity with some clearly identifiable properties, but something highly ambiguous that evades any clear-cut definition and attempts at purification. There is a reality to which the word 'parasite' refers, but it is not that of a completely independent entity.

On the contrary, the concept strongly connects to what comes into existence with its use and to the practice of naming.<sup>24</sup>

A similar ambiguity exists with the use of the term symbiosis; the line between use and abuse is fuzzy, nor is it always clear who profits from who, or at what point the individual differences become so mixed up that the association mount into a single species. At its extreme, a choice between symbiosis and parasitism appears to be a choice between an individual or a collective standpoint and between a freelifing or an entangled view. However neither position is absolute. There is no parasitism without some symbiotic relation, and most symbiotic relations are the result of a parasitic intrusion.

Again; by definition, symbiosis always extends beyond the individual relation, and the differences outlined above are all symptoms of a single phenomenon.

That is:

The parasitic and the symbiotic are both part of the same "immanent assemblage", and how they manifest depends on the nature and attitudes of the actors involved.<sup>25</sup>

Which leads us to the following conclusion:

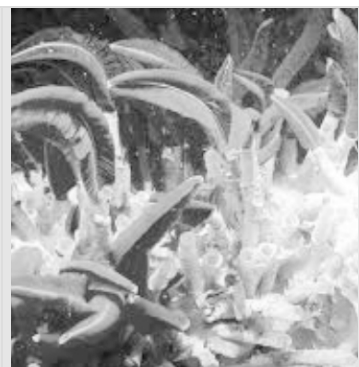
The parasitic is at the same time the necessary condition for the becoming of symbiosis, as it is the irritant that prevents its completion.

### Endosymbiosis

*Lacking a mouth and a gut, the 'giant tubeworm' *R. pachyptila* is unable to feed.*

*For its organic carbon supply it depends entirely on a parasitical bacteria named *Candidatus Endoriftia Persephone*.*

*The symbiosis is obligate for the host. The bacteria however also has a free-living stage.*<sup>26</sup>



## Parasite POP: the nature of the worm

*"And the Oscar goes to...Parasite!" Jane Fonda, the Oscars. (2020)*

What follows is an example as to how a definition of 'parasite' may come into existence with its use.

It is a parasitic reading of a selection of tracks from two Youtube playlists of 100+ bands and songs dealing with the parasitic. Every example is followed by a short description of the situation, the type of parasitic image or strategy used and the kind of symbiotic relation it represents. These will then function as orientation points that point towards a possible definition of the parasite within the context of this project.

(band) **KISS** (song) **Parasite** (year) **1974** (origin) **USA** (genre) **Hard Rock**

*"Parasite lady, she'll always be there trying to grab a hold"*

The KISS parasite is a malign castrating feminine parasite. A strong 'femme fatale' and an 'adhesive intruder' that irritates because she violates groupie culture, and threatens the rock stars reputation by isolating him from the band and dragging him into a bourgeois lifestyle. A classic macho rock band on tour is like a brotherhood advertising and celebrating a nomadic lifestyle and short casual sexual encounters with a devote following.

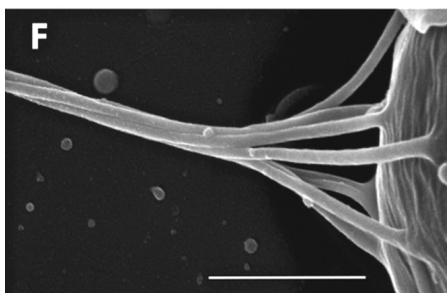


Clearly this does not mix well with the complexities of a mature long-term monogamous relationship.

The symbiotic relation is very weak or absent. It is seen as undesirable.

The attitude is hostile towards the parasite because she threatens the rock stars' heroic status of independent free-living species.

The song illustrates how 'parasitophobia' is not so much about physical harm but about a fear for the loss of control.



**SEM image of the polar filament or polar tube of a parasitic 'protist'**

The tube serves to hold the parasite on to the intestinal wall of the host (..)

It is very sticky and capable of rapid extrusion during which it everts "inside-out".<sup>27</sup>



(band) **Parasite** (album) **Parasite** (year) **1984** (origin) **Swe** (genre) **HardRock**

The Parasite (Swe) record-cover depicts the parasite as a kind of demonic warrior.

It is an assemblage of occult, military and mythological components. The combination metalband + dangerous creature and the metallic typeface puts the band in the tradition of bands like Whitesnake, Scorpions or Mastodon.<sup>28</sup>

The parasite on the cover is a fantasy or an illusion that frames the content as exotic and

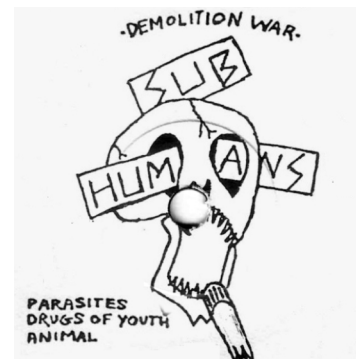
dangerous. Eventhough 'framing' is itself a parasitic strategy, the symbiotic relation between the band and the parasite is one of alienation. With the parasite reduced to a mythological prop in the shape of a nightmarish phantom.



(band) **Subhumans** (song) **Parasites** (year) **2004**(origin) **UK** (genre) **Punk**

*"Labour can take the businesses over, because they've got the worker's rights. A choice of three for democracy. And they're all parasites!"*

The song describes the parasite as a manipulator, and betrayer of a symbiotic pact between two social classes. The parasite of the Sub-Humans is a political creature that was assumed to be 'on the same side' as the working class punks, but now acts like an adversary. The symbiosis was based around a mutual agreement but ends up in a crisis of confidence followed by an accusation of parasitism.



(Band) **Parasita** (song) **Parasita** (year) **2004** (origin) **GR** (genre) **Punk**

The parasite as a punk and the punk as a parasite:  
Wearing the parasite stereotype as a batch of honor is a parasitic re-appropriation of the negative stereotype. This associates punks with vermin and parasites with anarchic rebels. The relation is based on a kind of kinship.

The identification with the parasite creates a symmetrical symbiosis between two ambiguous actors.



The difference between Parasita and the parasite of the Subhumans also illustrates how parasites can be seen as good or bad within a single genre.

(band) **Parasite** (song) **Parasites Screaming in Skull** (year) **2015**  
(origin) **Thailand** (genre) **Goregrind**

!#@\*##### !?!!....@#!.....\$\$%\$@!!!! (inaudible lyrics)

Goregrind as a genre adds a parasitic element to the music: NOISE. Instead of suppressing noise, in goregrind noise and distortion are amplified and characterize the sound. Goregrind is ‘sick’ infected music and has a perverse ambiguous pleasure indulging in the infection, and in the disintegration of the musical structure into a single field of noise. As a consequence, the symbiotic relation is immersive. Parasite and host become more or less indistinguishable.



### ‘Pure Noise’

*“parasites are always there (..) they are inevitable like white noise.*

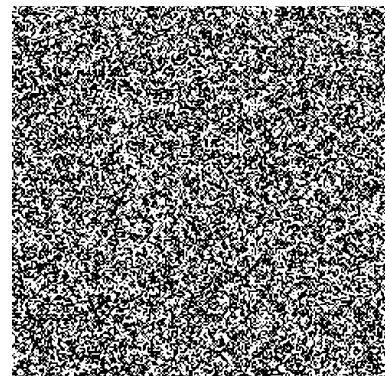
*White noise is the heart of being, parasitism is the heart of relation”*  
(Michel Serres the Parasite 1984)<sup>29</sup>

*“in a system where everyone else is a parasite, the ultimate parasite is someone who does not parasite the others” (..)*  
Olli Pyyhtinen, the gift and its paradoxes (2014)<sup>30</sup>

According to Michel Serres, noise is a parasite. But paradoxically, nothing but noise or pure noise i.e. pure parasitism is not very parasitic. Pure noise, or ‘white noise’ does not irritate because there is no “difference that make a difference”.<sup>31</sup> Without a difference there is no disturbance, and without disturbance there is no information and no relation.

Because without difference, a relation is not distinguishable from any single uniform unit.<sup>32</sup>

In other words; noise is only truly parasitic in contrast to something else.



(band) **Daniel Kahn & the Painted Bird** (song) **Parasites** (year) **2009**  
(origin) **D** (genre) **punk/folk**

*“Nature has a way of really touching you inside,  
it's a lesson everyone must learn.  
It ain't no use to try to run away or try to hide,  
everyone must finally take a turn.  
You may be a person who believes it is your right,  
to be free and independent to the core.  
Well once you learn the ways of these exotic parasites,  
you'll see that independence is a bore...  
(..)  
Now you are living as a parasite  
Ain't it easy living as a parasite?  
You can make a living off another's life  
When you are living as a parasite”*

The lyrics describe the cunning strategies of several parasites.

The klezmer roots of the music, convey a strong emotion sometimes called ‘laughter through tears’, and this amplifies the ambiguity of the text.

On the one side there is admiration for the cunning strategies of the parasite. While on the other there is the painful ‘hard lesson’ when the presence of the parasite shatters the illusion of independence and self-determination. At the same time there is a deep irony lurking under the surface of the song. Klezmer music is Jewish music and the band is a German Jewish band, and historically Jews have often been scapegoated as parasites. In fact one might argue that it was in part this same parasite metaphor that paved the way for the gas chambers in the second world war.<sup>33</sup>

Thus what appears to be an anthem in celebration of parasites is at the same time an ironic defensive strategy against a highly detrimental stereotype. And the laughter takes place *through the tears* of the holocaust.

The song strategically reappropriates a negative stereotype and turns it into a more ambiguous image. The same ambiguity characterizes the relation to the parasitic. A relation of love and hate, of identification and of distance.

It is not the parasite that speaks here directly to the listener. It rather is a parasite talking *through* the body of an unfortunate infected host.



(band) **Mira** (song) **Parasiet** (year) **2006** (origin) **B** (genre) **singer songwriter**

*There is a devil living inside me since I love you,  
that first kiss has contaminated me (..)  
Parasite!, tumour, bacteria in my blood  
(my translation)*

Love can be so overwhelming that it feels like a feeling that is not your own. Love is like a parasitic intruder that takes control of the self.

A parasitic infection is an ambiguous experience. Love feels good but at the same time the loss of control feels like being possessed by demons.

The symbiotic relation is tense, the parasite takes over the body, but is not rejected. It has to be tolerated because it is at the same time a part of the body as well as completely alien to it. In order to write a coherent song about the parasitic, it appears that Mira was forced to split herself into two parts and compartmentalize the parasite so the uninfected part was able to give a rational description of the infected irrational part.



(band) **KIST** (song) **Parasite** (year) **2013** (origin) **USA** (genre) **Hard rock**  
**KIST 'parasite' (us 2013)**

When KIST, a KISS tribute band perform 'parasite lady', the track becomes a double edged sword.

A song about a fear of a stalking parasite, performed by a parasitic copy, posing as freelifing macho rock stars, clearly creates somewhat of a paradox.

The image of the parasite that the track puts forward is the same as its original by KISS, but the symbiotic relation is different. KIST are parasitic on KISS, and the lady is parasitic on both.



With their imitation KIST infiltrate the KISS public image and position themselves in-between the band and the fan base and are able to enjoy some of the hosts privileges. The parasitic double challenges the sovereignty of the KISS brand. However, the industries legal system prevents KIST fully merging with the image of the host. Because it is illegal to commercially use the hosts name. And on tour, the mention of the term 'tribute band' is obligatory. Nevertheless, some of these parasitic doubles are able to attract many thousands of fans. Unlike the parasite lady in the song, the impostors are tolerated by their host, even though the appearance of a parasitic double did create some irritation:

*“We allow them to exist, although we could snuff the life out of them immediately with cease and desist letters and do all that. But actually, we think it’s kind of cool.(..) But we get them to send us a letter saying, ‘Thank you for letting us use the make-up,’ or whatever, to protect what we worked hard to do.”*  
*Gene Simmons (2017)* <sup>34</sup>

The example also illustrates that good parasitism is not necessary a mark of artistic originality.

## Parasite strategies

In order to come up with a definition of ‘parasite’ that matches a worldview that intersects different categories, here are also some examples of different parasite strategies that fall outside the Youtube list of bandnames and song titles.

*(band)* **Negativland** *(title)* **The Story of the Letter U and the Numeral 2**  
*(year)* **1995** *(origin)* **USA** *(genre)* **cut-up/plunderphonics**

*(The Edge(U2))*: “Yeah. You know, like in music terms, we’ve sampled things, people sample us all the time, you know, I hear the odd U2 drum loop in a dance record or whatever. You know, I don’t have any problem with that.”

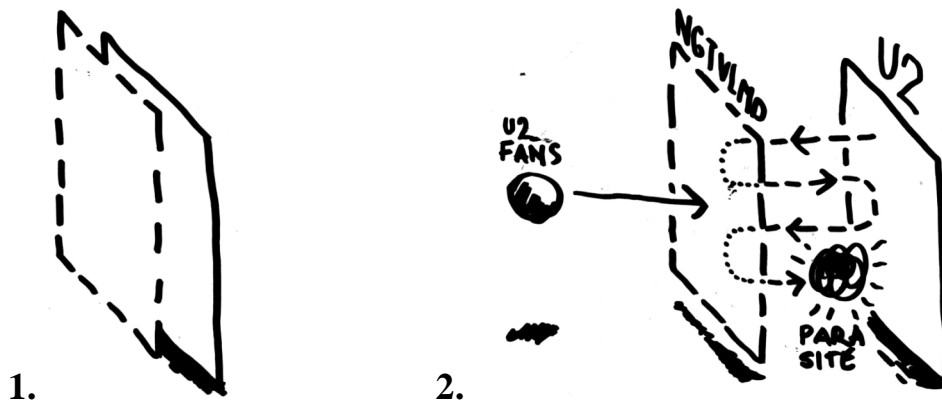
*(Negativland)*: “Well, this is interesting, because we’ve been involved in a similar situation along these lines...”

*(R.U.Serius(Editor Mondo Magazine 2000))*: “In fact, maybe it’s time for me to interject here. The folks that you’ve been talking to, Don and Mark, aside from being occasional contributors to Mondo 2000, are members of a band called Negativland.”

*(The Edge)*: “Ahhhhhh!” <sup>35</sup>

In 1991 Negativland released an EP titled U2.  
The single was parasitic on U2’s ‘*I still haven’t found what I’m looking for*’. It played a collage of cut-ups of U2’s track mixed with found footage.  
The record had ‘U2’ printed in big letters on the front. and ‘negativland’ in small letters underneath.  
As a consequence, several record stores thought that what they were buying was the latest U2 album.



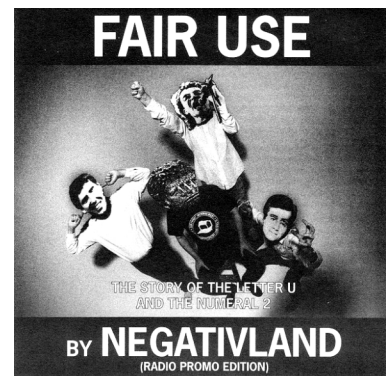


*Creating ambiguity about the bands identity allowed the record to intrude into the market of U2 and put Negativland inbetween U2 and their fanbase..*

By cutting up, rearranging, modifying the song, the artist becomes a parasitic agent. The parasite infiltrates and breaks open traditional song structures. Songs become open ended, and re-arranging the structure changes the meaning of the song and challenges ideas about ownership and originality. In reality, all the work of U2, just like any other band, is parasitic on the entire pop catalogue which is “typified by creative theft.”

Following a lawsuit from U2’s label Island Records the single was withdrawn. But in 1995 Negativland re-parasited this event by releasing ‘Fair Use’. A project that contained a 270 page book with copy of the lawsuit and a full-length CD with a new 45-minute collage piece by Negativland.

The track is both about artistic appropriation and an extensive example of it. It also had a 26-minute review of the U.S. Copyright Act by a fictional host called Crosley Bendix.



### **Under the Radar: Schistosoma Mansoni**

Schistosoma Mansoni commonly known as bloodfluke, is a parasitic flatworm or trematode.

It is a parasite of snails but has the human bloodvessel as its definitive host. Bloodflukes may be able to hide under the radar of the immune system by assembling a protective coat out of our own blood cells. Thus to the immune system the parasites are “nothing but red shadows in a red river”.<sup>36</sup>



(artist) **Bez** (band) **Happy Mondays** (year) **1985** (origin) **UK** (genre) **RaveRock**

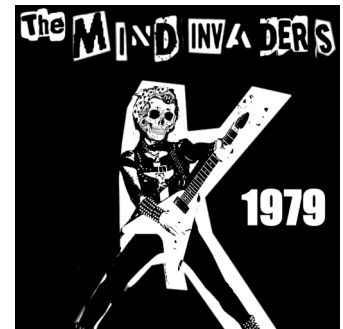
Bez (Mark Berry) is part of the British band Happy Mondays. Bez is present at every live show and is paid as a full member, even though he does not play any instrument, does not sing and does not rehearse with the band. On stage Bez dances and embodies the spirit of the music. Most Happy Mondays fans love Bez and regard him as a valuable member.

In a way Bez is like a well paid fan.<sup>37</sup>



(band) **Mind Invaders** (title) **Bootleg** (year) **1981** (origin) **It** (genre) **Culture Jamming**

Mind Invaders was a fictional punk band whose concerts, releases, reviews, interviews were entirely fabricated by a large network of sub cultural conspirators. The Mind Invaders had their imaginary albums reviewed in the music press and several fanzines and bands cited them in interviews or inserted their names in the credits of their records.<sup>38</sup>



Without the limitations of instruments like guitars or drums, the virtual band can be optimized to infiltrate and play the brains of the desired host.

The parasite that invades the mind is an imposter, a hoax skillfully engineered to fool those that fail to look beyond the public image.

(artist) **Yoko Ono** (title) **Imagine** (year) **2018** (origin) **USA**  
(genre) **Experimental/ Art**

*“Imagine the clouds dripping,  
Dig a hole in your garden to put them in”*  
(Yoko Ono, Grapefruit)<sup>39</sup>

Yoko Ono’s interpretation of ‘imagine’ is parasitic on John Lennon’s version that was itself parasitic on the above poem ‘imagine clouds dripping’ by Yoko Ono. Unlike Lennon’s famous version, Ono lets the administrative aspect of the instruction affect the presentation of her song. The ambiguities are never



fully resolved. Rather she lets the tensions come to the foreground. It gives the performance a sense of animatedness, as if moved by something. While at the same time it resists complete surrender to either side. Ambiguity can irritate and this makes identification difficult.<sup>40</sup>

As conceptual instruction, Ono's original instruction-poem [imagine] parasites the mind of the reader, priming it as a canvas.<sup>41</sup> [Imagine] has a relatively open structure, which makes it a strong meme that can be used in many different contexts.<sup>42</sup>

Of all the pop stars in the world, Yoko Ono is probably the one most associated with the parasite. A quick *Yoko Ono + parasite* Google search will confirm this. Yoko Ono's ambiguous relation with the parasite has a long history.

To some extent Ono's career has been parasitic upon Lennon's.

And in the eyes of some fans, Ono was the parasitic element that caused the Beatles to break-up.

### **Yoko Ono as a parasitic minor**

Yoko Ono's version of 'imagine' takes the language of Pop culture of Lennon's version, but injects it with mode of expression that is alien to it.

This is similar to what Anders Gullestad has described as the parasitic relation that the 'Deleuzian minor' has to a major language: A minor is that which a minority constructs in a major language; "standing in a parasitic relation to major language, the minor forces it into a state of continual becoming."<sup>43</sup>

The minor is a parasite in that it is both part and not part of the host's body.

It is part of the host because it uses the language of the host, but it is at the same time not part because the expressions are rooted in an foreign body or culture.

As such, a minor is an irritant inside a dominant power structure that has the power to disturb the existing order and make it move in new directions.

Ono willingly and unwillingly became a parasitic minor inside different major cultures. She was one of the earliest pioneers of the conceptual Art movement of the 50's. Ono injected the machine instructions often used by her male colleagues with a poetry that has similarities with Japanese Haiku. At the same time, conceptual art as a minor parasite infected with this instruction based art the major artworld which was dominated by individualist abstract expressionism.<sup>44</sup> And as a conceptual artist operating as a minor within

Popculture, Ono challenged conventional musical taste.

And, in a way similar to how parasites have been absent in foodwebs and their value to ecosystems neglected, Ono's positive contribution has also often been neglected in historical records of the era.<sup>45</sup>



Again, it is not the fact that she was part of a minority but the way she has used this position to irritate and challenge major beliefs that makes Ono a parasitic minor. One of the strongest examples of this is probably *cut piece*:

*Performer sits on stage with a pair of scissors in front of him. It is announced that members of the audience may come on stage—one at a time—to cut a small piece of the performer's clothing to take with them.*

Yoko Ono, Cut Piece (1964)

By handing the audience the scissors, the main tool of the cut-up, Yoko Ono transforms the spectators into active agents and challenges artist authority. As a consequence, the different roles between artist and audience blur.<sup>46</sup>

By offering her body as the canvas, Ono's *cut piece* becomes the embodiment of the cut-up and brings an edge to the art of the collage. The edge being that parasitism can at any time turn into abuse.



Yoko Ono cut-piece 1964

The performance begets a strong political undercurrent when the instruction of *cut piece* mounts to the construction of a stereotype; the Asian woman as passive and submissive, submitted to the actions of an elite western audience.

But If the definition of a parasite is 'a person or organism that takes from others, giving nothing in return', then the parasite and the gift are "deeply entwined". Because where the parasite takes without giving, the gift can only be a gift without taking something in return.<sup>47</sup>

In Ono's performance, by giving the gift of the scissors, parasite and host change places. Ono, the parasitic minor becomes the host and the audience become the parasites that cut-up and take the pieces of her cloths without giving anything in return. And in that sense, "the parasite is born from the gift"

Many of the actions of Ono and Lennon stretched beyond the pop music universe, into the domain social performance art, Lennon has been more than happy to acknowledge and appreciate the parasitic influence of Ono on his art and his public image.<sup>48</sup>

Clearly the problem is not that Ono is parasitic, *it is that people tend to think that this is a bad thing.*

In other words; the limited, negative and aggressive responses to Ono and negative views of parasitism cannot be seen separate from each other.<sup>49</sup>

## Rating (more or less)

All the examples shown have more or less parasitic properties, but they are not the same. What then makes one parasite more parasitic than another?

What follows is an effort to clarify this question within the context of this series so far.

- **KISS'** free-living macho-rock star image is defined in opposition to a feminine parasite. The hostility towards parasitism splits the relation into a dual opposition.
- Even though it uses a negative parasite stereotype, **Parasite (Swe)** is rated as more parasitic than **KISS** because it associates itself openly with the parasite. However taking parasite band-name does not necessary mean the band also acts parasitically. Yes, parasiting on the fear of parasites *can* be seen as a parasitic strategy, but the warrior ideology is a free-living ideology and is thus hostile to parasites.

According to Roland Barthes, the function of myth is to empty reality, myth is an "internal parasite" that nourishes on the meaning of the signifier, and doing so it impoverishes it, empties its form and puts it at a distance.<sup>50</sup>

Thus, there is a paradox at work here: The band **Parasite (Swe)**, in order to give itself a meaningful image, parasites on the parasite, and in doing so renders it devoid from meaning.

- Unfortunately, like **KISS**, **Subhumans** suffer from 'parasite blindness', that is; *they are blind to their own parasitism*.

Both **KISS** and **Subhumans** songs are *about* parasites. Something that I rate as less parasitic than for example **Negativland**'s U2 that is a product of *acting* parasitically. But because **Subhumans** rejection of the parasite has the structure of a critique it is more engaged than **Parasite (Swe)**.

- The re-appropriation of a negative stereotype by Greek punk unit **Parasita** is a parasitic strategy that works in defense of the parasite and portrays a less negative image of parasites than the parasite of the **Subhumans**. The music however remains within the strict laws of the punk genre which seems to be in conflict with its own image of a parasitic rebel.
- The perverse pleasure in the negative effects of parasitic infection expressed in **Parasites (Th)**' goregrind genre fails to acknowledge the rich but precarious space between pleasure and abuse. But I believe that its intimate and structural ambiguity make it more parasitic than the previous examples.
- **Daniel Kahn and the painted bird:**  
Irony is parasitic because- like parasites- it operates *under the radar*, below the surface of a text. It becomes meaningful by being situated *in-between* the said and the unsaid. And like the parasite stereotype it is situated *in opposition* and parasitic upon unequivocal meaning.

Irony may be parasitic, but the parasite is not an ironist. On the other hand, parasitism as such *can* be ironic. (for example when an advocate of sovereignty and strong borders gets infected during a lockdown)

The ironist is transmitting the parasite, while at same time trying to prevent from self-contamination. But the irony of the ironist is that, in the real world, control is never absolute and the ironist can easily become a victim to its own irony. Irony is a symptom of a parasitic infection which caused the “disappearance of fixed points”.<sup>51</sup> Thus by pointing towards this ambiguity, irony “denies us our certainties”. With irony you move out of the realm of true and false. It is the unequivocal language of modern times and modern times are fundamentally parasitic.<sup>52</sup>

Irony is also an expression of a refusal to be pinned down, it is detached and keeps at a distance. Irony is for observers rather than participants. And this is why **Kahn** is rated less parasitic than **Negativland** who have allowed themselves to become deeply entangled with **U2**. And because **Negativland**’s irony is operational and performative, it is expressed in the structure of the song whereas **Kahn**’s irony on the other hand is analytical, representational, strategic and defensive. It is also rated as less parasitic than **Yoko Ono**’s parasitism because **Ono**’s ambiguous parasitism challenges cultural boundaries (which does often provoke an ironic response), whereas **Kahn**’s ironic descriptions of parasites confirms existing cultural boundaries.

- **Mira**’s’ song illustrates that an embodied endo- parasite is more parasitic than a detached or ecto- parasite because it cannot be so easily ignored. Splitting and compartmentalization is an effort to control the infection.
- Unlike **KISS**, **KIST** are not blind to their own parasitism. And because **KIST** are parasitic on **KISS** the negative stereotype in the song gets an ironic layer. This ironic layer adds a parasitic element to the song but this does not affect the structure of the song. The combination of operating parasitically and the entanglement with the host makes **KIST** more parasitic than previous examples.
- The **Mind Invaders** operate like a ‘quasi object’.<sup>53</sup> The project connects and unifies all the conspirators that ‘get it’, while it feeds on those that do not. It is ironic in that sense, but because it is an object that *operates* ironically rather than *represents* an irony, it is rated more parasitic than **Daniel Kahn**. As a band, **Mind Invaders** is a myth. But unlike **Parasite (Swe)** the emptiness of the **Mind Invaders** parasite IS the message.
- Like **KIST**, **Negativland** operate as parasites within the fan base of a major. But their position is more ambiguous, (copy or no copy?). This allowed them to disturb the music industry. **Negativland** has contributed to the creation of the creative commons sampling license. They unmasked the host (**U2**) as a parasite and their parasitic operations have established a lasting association between the both.

- Even though **Schistosoma Mansoni** is a ‘real’ parasite with some amazing strategies, it is not the most parasitic parasite in the list because it causes **Schistosomiasis**, a disease that can be deadly.<sup>54</sup>
- **Bez** is rated as more parasitic than **KIST** because **Bez**’ parasitism has created a new musical category: The ‘**Bez**’ became a generic label for band members in similar positions like Paul Rutherford of Frankie Goes to Hollywood, Bobby Farrell of Boney M or Baba Oje of Arrested Development. **Bez** is also rated high because **Bez**’ parasitic in-between position violates classical categories of band and fans and creates value for a position that was not recognized as such in the pop economy. In most pop-concerts fans are not allowed on stage with the band. The presence of a ‘**Bez**’ in a band blurs the distinction between artist and following. In other words, a **Bez** bridges the gap between parasite and host. While at the same time a **Bez** creates a structural change in the classical concept of what a band is supposed to be.
- **Yoko Ono**’s work often has a strong ambiguity i.e. it remains unclear how to interpret it. There is a difference between irony and ambiguity. Irony always has a critical component, and this eliminates the ambiguity of a text. Irony is a defense against ambiguity, “if the text is ironical, then it is no longer ambiguous”<sup>55</sup> Therefore, unlike the ironist, the ambiguist *is* a parasite. The ambiguist is not detached from the expression but is an intrinsic part of it. **Ono**’s art is not a critique, **Ono**’s position is critical. The relation with Lennon was a productive parasitic love relation. It was ‘positivland’ and therefore more parasitic than **Schistosoma Mansoni**. Parasitic love is not romantic love. It is love that embraces ambiguities and is based on long term co-evolution.

One of the reasons **Yoko Ono** is rated so high is because within the context of parasites in popculture, **Ono** is often brought in as exemplaric. And every time this happens she becomes even more exemplaric i.e. the more parasitic the example “the more exemplary the example”.

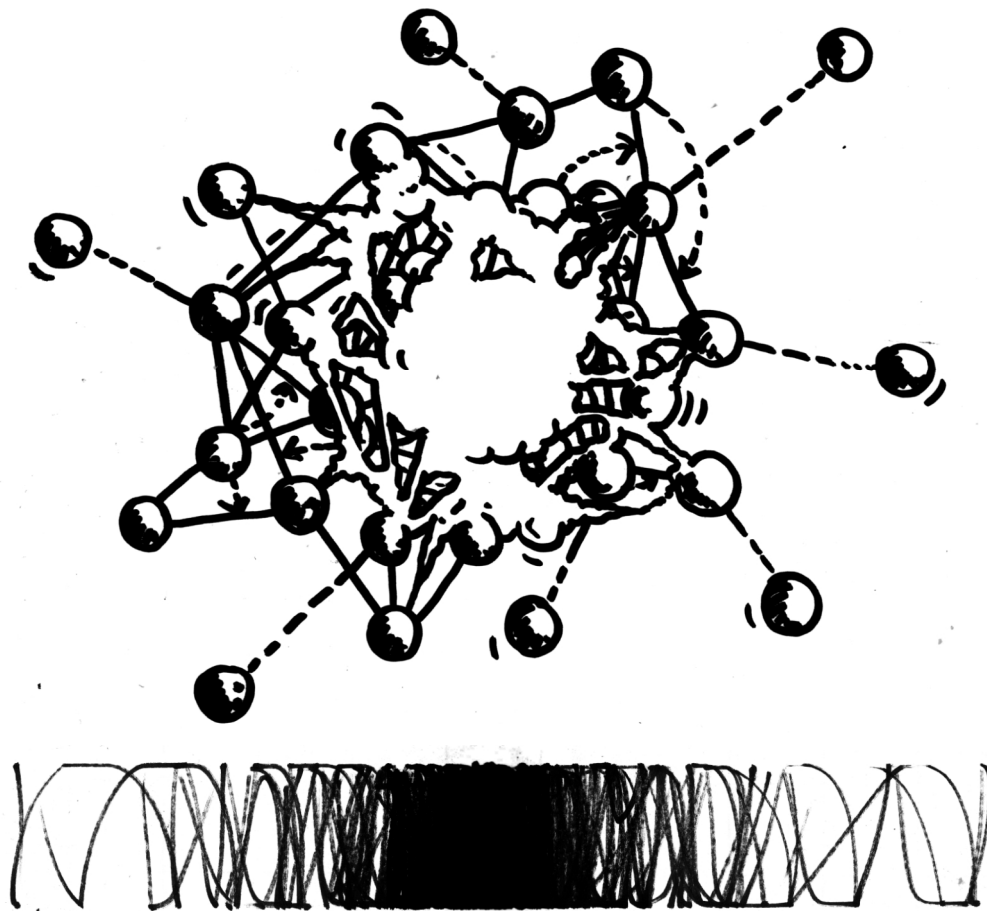
This dynamic is a self-fulfilling prophecy that can lead to a stigma. And in one way ranking her high on parasitism contributes in this abuse.<sup>56</sup>

But by reframing the negative stereotype of the parasite into a more ambiguous image this zine tries to turn things around. And the hope is that this reevaluating of the parasite will also positively reflect on those labeled as such.

## Situating the parasite

*"Here was a new meaning parasites could have for us--one that could take the place of Lankester's degenerates, Jewish tapeworms, and the old myths of failed evolution. One that could be biologically faithful without turning life into a horror movie, without having parasites come bursting out of our ribs."*  
Parasite Rex, Carl Zimmer.<sup>57</sup>

The following model is an attempt to understand the parasite as a single phenomenon, based on the different properties listed before;



**dual oppositions**

(parasite-host binaries)

**noise**

(nothing but parasites)

**dual oppositions**

(parasite-host binaries)

In the model above, every node represents some kind of parasitic relation. Towards the periphery are the dual oppositions, i.e. those parasite relations that are most hostile, segregated or isolated.

Towards the centre, link density and connectivity increases. And so do the number of non-conventional cross links.

Closer to the centre, as the difference between host and parasite blurs, the difference or gap between the different nodes also fills up.

At the centre there is no visible difference. It is a space of pure noise which equals a world with nothing but parasites.

The space at the centre and beyond the periphery are in many ways the same. Both represent the absence of information, one because of the abundance, the other because of the cancelling out of information.

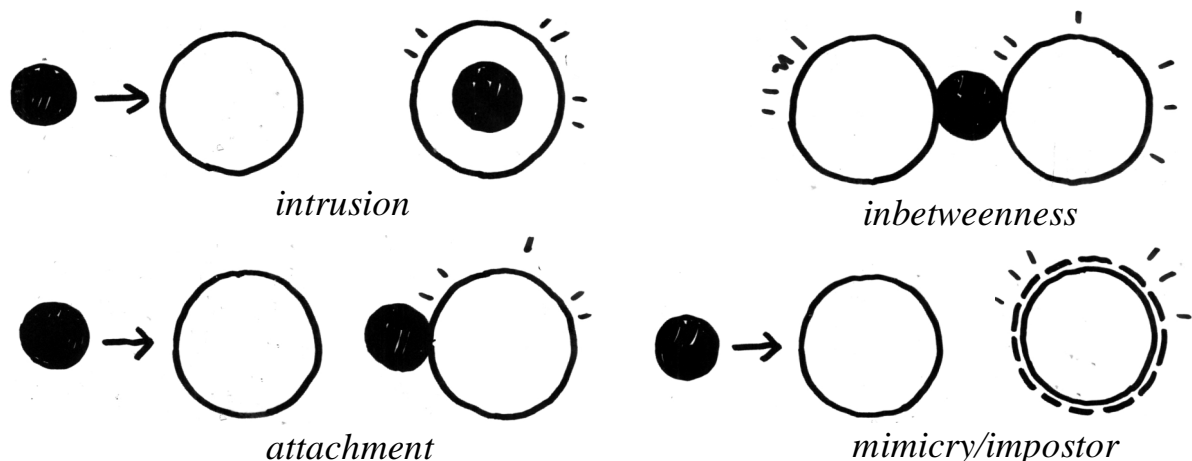
The most parasitic relations are not to be found at the centre but somewhere between the centre and the middle. In an area where differences are still in a state of becoming. Here symbiotic relations are difficult to disentangle, but still leave enough room for some level of autonomy.

## Recurring patterns

All tracks are situated within a single parasite based frame or worldview, The meaning attributed to every track is related to the nature of that frame. This is not a closed view because the edges are always out of sight.

What it means to say that 'everything is more or less parasitic' depends on a given situation. For example 'parasitism' got quite a different meaning during the outbreak of the Corona pandemic. But what this zine tries to show is that the parasite is constructed around a limited amount of recurring patterns of behaviour who's basic structure does not change when a situation changes.<sup>58</sup>

It is just that whether these patterns are judged as good or bad depends on the situation in relation to the predispositions and standpoint of the individual agent. In our case, the nature of the parasite view presented here is coloured by the overlapping 'umwelts' of zineculture, Motel Spatie and my own position as an artist. Here are some examples:



*(The motion lines indicate the (e)motion caused by the parasitic presence)*

Other recurring patterns are a.o. (re)appropriation, unrealness, under the radar or surface, entanglement, unconventional positioning, cut-up and remix. And there are several more that have not been addressed in our shortlist.

## The immanent parasite

Parasitism precedes symbiosis. But the most parasitic parasite is not some ecological rock star moving freely through a system, upsetting the local order and then move on as soon as things start to fall apart.

The most parasitic parasite is a specialist agent, shaped and evolved in relation to a specific ecosystem.

It is possible to see all those different parasite concepts as manifestations of a single 'immanent assemblage'.<sup>59</sup>

How this immanent parasitic phenomenon manifests itself will depend on the nature and attitudes of the actors involved.

And in this, 'host' is just one of many parasite strategies.

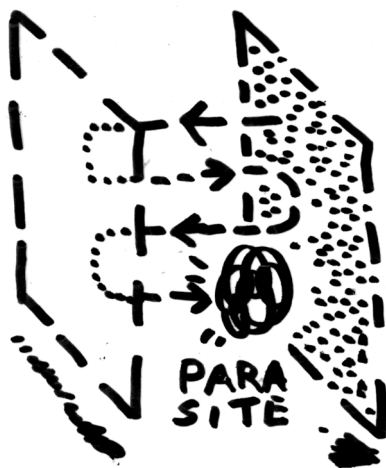
And pure noise and binary oppositions are both obscured realities resulting from suppression or amplification of the parasitic.

The more hostile the environment is towards parasitism, the more its manifestations are polarized into parasite-host binaries.

The more tolerant the attitude towards parasitism, the more entangled concepts may become.

But a laissez faire or neglectful attitude may move the relation towards a field of undifferentiated noise.

Even so, the parasite, by nature, resists radical polarisation on the one hand and complete desertification on the other, and even the worst of enemies can never be truly separated.



*the immanent parasite; positioned in-between a field of noise and a basic frame.*

## Entangled Autonomy

The goal of this model is to try to give insight into different parasite strategies, and to capture something of the subjective universe of the parasite of this project.

But by nature, no parasite definition can be without internal conflicts.

The evolutionary process by which populations evolve to become distinct species is called *speciation*.

Even though not every parasite has a unique invariable identity, every parasitic relation *is* unique.

Starting from a generalist view where everything is parasitic; as parasitic entanglement increases, the parasite more and more becomes specialist for that specific relation. And the symbiotic relation becomes increasingly distinguishable from other relations..

The most important aspect of symbiosis, in this view, is not so much mutualism, but the degree of intimacy or entanglement between the associates.<sup>60</sup>

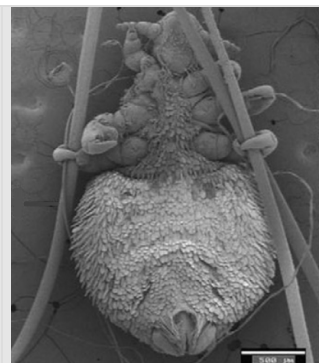
Within the context of the Corona pandemic that is happening whilst making some final adjustments for this zine, the model can also be seen as a parasite image-schema that reflects the precarious movements taken towards an optimized position between complete social isolation and unconstrained contamination.

Entangled Autonomy as a term is parasitic on Motel Spatie's "Engaged Autonomy".<sup>61</sup>

It refers to a situation where the parasitic actions of individuals form symbiotic unities without "losing the heterogeneity of their components". And this zine argues that this heterogeneity is guaranteed by the parasitic.<sup>62</sup>

### Cospeciation

*The chewing louse is a parasite of the pocket gopher. It has probably been for over a million years. And during this period its physical properties started to mirror those of the gopher. Consequently it can only live without its host for three days. One reason maybe that its body size speciated in relation to the specific hair diameter of the gopher. Unlike symbiogenesis where two species turn into a single species, in cospeciation there is a strong dependency but some level of autonomy remains.*<sup>63</sup>





## **The nature of the worm**

Not all parasitic relations are the same, some are more parasitic than others.

But ranking parasites is very much an arbitrary affair.

For ranking you need some kind of standard. But because parasites, by definition, violate any standard, ranking parasites in order to gain general insight seems like a recipe for failure. Nevertheless, ranking-in-spite-of-violations may provide insight into how parasites behave in relation to a standard and consequently into the different strategies parasites use. This has also proven useful to expose underlying recurring patterns and was helpful as a first step towards a more complex and real understanding of the parasitic.

What follows is a list of properties subtracted from the list that point towards the image of a parasite that underlies this zine.

- Calling someone a parasite is less parasitic than calling yourself a parasite
- Calling yourself a parasite is less parasitic than acting like a parasite
- Ecto(outside)parasites are less parasitic than endo(inside)parasites
- An entangled parasite is more parasitic than a freeliving parasite
- A parasite-host relation is less parasitic than a parasite-parasite relation
- Parasiting parasites is less parasitic than parasiting parasites parasiting parasites (etc. etc.)
- Destructive parasites are less parasitic than productive parasites
- Ambiguous parasites are more parasitic than unambiguous parasites
- A parasite with a single parasitic strategy is less parasitic than a parasite with multiple parasitic strategies.
- A minor parasiting a major is more parasitic than a major parasiting a minor

*(All viruses are parasitic but not all parasites are viral.*

*Isolation and social distancing can be effective anti-viral strategies, but most parasites do not depend on contagiousness for survival)*

## Youtube playlist: Parasite; bandnames and songtitles <sup>64</sup>

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. The Alex Jones Prison Planet - "Crush The Parasites"</li> <li>2. Mira - Parasiet</li> <li>3. Parasite - Parasite Manifesto</li> <li>4. Winston McAnuff – Hypocrites &amp; Parasites</li> <li>5. KISS - Parasite</li> <li>6. Parasite-KIST; (KISS tribute band)</li> <li>7. Daniel Kahn &amp; The Painted Bird - Parasites</li> <li>8. Slugga - Parasite 7"</li> <li>9. Teenage Head - Parasite</li> <li>10. Nick Drake - Parasite</li> <li>11. Rebel Truth - Child Hosts The Parasite</li> <li>12. Hadouken! - Parasite</li> <li>13. Just a Parasite - Scott Steven Erickson</li> <li>14. Akkefiets - Parasiet (feat. Optimystyk)</li> <li>15. Iced Earth Parasite HQ Lyrics</li> <li>16. Sheena Is A Parasite - The Horrors</li> <li>17. Izzy Stradlin - Parasite</li> <li>18. Mortii - Parasite God</li> <li>19. Venom- Parasite</li> <li>20. L'Zzay / Lynnzay – Mr. Parasite</li> <li>21. VANT - Parasite</li> <li>22. Ed Kowalczyk - Parasite</li> <li>23. Ugly Casanova - Parasites</li> <li>24. Warsore - Social Parasite</li> <li>25. Evile - My Parasite</li> <li>26. Mustasch - Parasite</li> <li>27. Fad Gadget - Love Parasite</li> <li>28. Agnostic Front - Fall Of The Parasite</li> <li>29. Anatomy-Parasite</li> <li>30. Jerkiizzy - Parasita</li> <li>31. Zombidelic - Parasite Ballad</li> <li>32. Το παράσιτο - Σταύρος Τζουανάκος</li> <li>33. Parasite - Parasite (Demo)</li> <li>34. Mr. Lee - Symbiosis rap</li> <li>35. joe hamilton-Song for the Parasites</li> <li>36. Parasites - Spectacular ft Big Proof</li> <li>37. The Bloodclots - Parasite</li> <li>38. Benny Profane - Parasite</li> <li>39. Lebenden Toten "Mind Parasites"</li> <li>40. Fleas and Lice - "Parasites"</li> <li>41. Lice - The Human Parasite</li> <li>42. Hydromedusa - Parasite</li> <li>43. The Reddings - Parasite</li> <li>44. Dead in Montana - Winter of the Parasite</li> <li>45. San Fermin - Parasites</li> <li>46. Avsky - Parasite</li> <li>47. Subhumans-Parasites</li> <li>48. Parasite - Zyclonium</li> <li>49. Blanck Mass - Love Is a Parasite</li> <li>50. Parasite - In the beginning</li> </ol> | <ol style="list-style-type: none"> <li>51. Parasite   Parody of Dynamite by Taio Cruz  </li> <li>52. Parasitic Love – Captain Cosmo</li> <li>53. Glitch - Illementz - Parasite</li> <li>54. Parasite Hilton - Stallowned</li> <li>55. Parasites – Sean Jackson</li> <li>56. Force Fed Lies - Parasites</li> <li>57. Whiskey - The Parasite</li> <li>58. Napalm Death - Parasites</li> <li>59. Dirty Wormz - The Parazite</li> <li>60. The Parasite (For Buffy) - Eugene McDaniels</li> <li>61. The Blood - Parasite In Paradise</li> <li>62. Parks, Squares and Alleys: "Parasites"</li> <li>63. prodige feat pirat - fuck les parasites</li> <li>64. Alice In Chains - Social Parasite</li> <li>65. Norma Loy - ghost parasites</li> <li>66. Authentic - Parasitic Devil</li> <li>67. Jan Dark "Parasite"</li> <li>68. G. Love &amp; Special Sauce - Parasite</li> <li>69. Tromatisme - Parasites</li> <li>70. Christa Couture - "Parasite"</li> <li>71. Παρασιτα-Όμορφος Κόσμος</li> <li>72. Black Swarm &amp; Loco ft Batteraaf &amp; Halve Neuro - 'Parasiet'</li> <li>73. Gratwanderung - Parasit Mensch</li> <li>74. el Parasito - Dora Cecilia Otalvaro Arroyave</li> <li>75. The Parasite Song - Kramer</li> <li>76. InVisions - Parasite</li> <li>77. The Abiotx - Parasite</li> <li>78. Hardcore Parasite - Mother Fukk</li> <li>79. Disco Lepers - Parasite Parents</li> <li>80. Parasite (Swe) - Nightwinds</li> <li>81. Mosquito Parasito – Loco Loco</li> <li>82. Aversions Crown - Parasites</li> <li>83. Parasite Inc. - Sunset Overdrive</li> <li>84. Parasite - "Endless Tragedy"</li> <li>85. Parasite - Entre deux voix</li> <li>86. Parasytes - Bloodsucker</li> <li>87. Parasite of God - Outcast</li> <li>88. The Parasites Of The Western World - Mo -</li> <li>89. Parasitic - Infested Within</li> <li>90. Parasit - Völj Din Egen Bödel</li> <li>91. The Parasites-Crazy</li> <li>92. The Endoparasites - Worms in Guts</li> <li>93. Parasit - O Heliga Marknad</li> <li>94. Son Of Parasite - Fear</li> <li>95. Parasite - Dead Alive Demo</li> <li>96. Parasite - Parasites Screaming In Skull</li> <li>97. The Shocks - Parasit</li> <li>98. Parasite Diet - Night Of The Bugs</li> <li>99. Parasite – Kamisgod.</li> <li>100. Von Gam - Hasse parasit</li> </ol> |
|---|---|

## Parasiting Parasites: #synchronicityofparasites (05-2019)

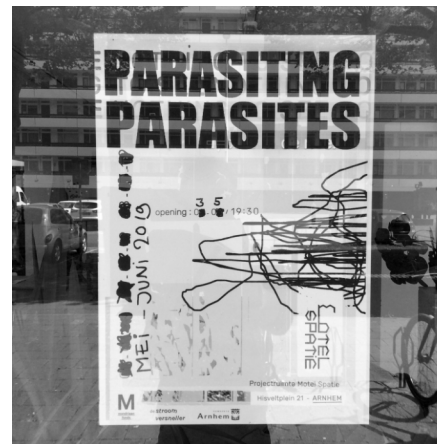
*#synchronicityofparasites* was an exhibition and a series of talks hosted by Zinedepo zinelibrary at Motel Spatie in Arnhem.

The hashtag *#synchronicityofparasites* was first used by Anna Poletti in response to a Facebook-post I send from a Hotel in Ljubljana. The post described how I discovered- whilst working on the second parasite zine-, that my partner had unknowingly booked our hotel right behind the P.A.R.A.S.I.T.E. art space in Ljubljana (of which I had not heard before).<sup>65</sup>

Since then I started using the hashtag *#synchronicityofparasites* as a kind of earmark for all those parasite projects that have been working, in apparent isolation from one another, around the same cluster of ideas that make the parasite such a meaningful concept.

Synchronicity or- the happening by chance of two or more related or similar events at the same time- is often positioned within the realm of parapsychology and magical thinking, or with some kind of quantum effect crossing over into the classical world. Synchronicity can appear to point towards a kind of hidden or unknown connectivity underneath isolated events.

In our case, parasites operating as pre-conscious perceptual filters, installing a bias for meaningful events or parasites as biological or network-tricksters, hiding causal links out of sight of the scientific apparatus or categories, turn the concept into another effective parasitic strategy.



In a way *#synchronicityofparasites* itself acts as a parasite. A selective agent that embodies the hidden link between all those more or less isolated parasite projects in science, art and literature and turns them into a kind of decentralized para-culture.



May 17<sup>th</sup> 2017 participants:

**the Parasite: Anders M.Gullestad** (presentation)

*"Who, then, is the parasite of the story: Bartleby or the narrator? It is almost as if the difficulty of answering the question stems from Melville having taken the two most typical traits of the parasite, no matter if in its classical form or in the modern biological conceptualization, and separated them: the scrivener has inherited its tactics for creating a habitat out of a space belonging to another; the lawyer its hunger and its means of feeding on others. Together, they would make up a complete parasite, (..) <sup>66</sup>*



**The Synchronicity of Feminist Parasites: Anna Poletti.** (presentation + zine)

*'(..)the history of feminist publishing and thinking is in some ways a testament to how the synchronicity of parasites reveals the instability of the position of host and parasite. At the same time it uses a range of strategies to bolster the validity of parasitic tactics, while engaging in the longer term project of building entirely new hosts. So long as many men continue to only read, teach and cite the work of other men, for example, feminist publishing provides a much needed body – of work, argument, logic – that feminist thinking can draw on” <sup>67</sup>*

THE  
SYNCHRONICITY  
OF  
FEMINIST  
PARASITES

**Parasite Game: Wilfried Houjebek.** (presentation + game)

*“The Parasite game has N players who have the option to be Host or to be Parasite. All players start with 100% energy/utility/points. With each round the Hosts contribute 20 points, the Parasites nothing. The donated points are added and divided by the number of players (the number of Hosts and Parasites combined). This sum is multiplied by 0.9 and the resulting number is added to the total of all players. When a player has less than 20 points this player can only play Parasite. When all players play Parasite, meaning that there are no Hosts the game ends and everybody is dead. (..)*

Parasite Game

Contribute

Don't Contribute

100%

*Even though the Parasite Game is a dead-trap because energy/points are leaking away the paradoxical dynamic is that when everybody plays Host the game will be over in less rounds than in games where players will occasionally play Parasite. A little parasitical activity can make the game at least 1.5 as many rounds. With too many Parasites in the game it will end much faster. When you think of the Parasite Game as the model for an open system in which new players can enter midway, the lifespan of this dead-trap could become indefinite, this would also give the parasitic the opportunity to get away with the loot. We would be back at the Stag Game.“<sup>68</sup>*  
(outtake from presentation)

#### **Sculpture Lesson.m4a: Tammam Azzam (exhibition)<sup>69</sup>**

*“Piece of space and time from “The Host”  
Artez BEAR department.  
Secret audio recordings while unofficially attending  
as a parasitic student at Artez Academy of art.*



#### **Haste Lavigne: Laurens Borsboom (exhibition)**

*‘Hasta Lavigne’ explores the tipping point from rationality to absurdity by illustrating the conspiracy theory regarding pop-punk icon Avril Lavigne's alleged death and replacement by a doppelgänger.<sup>70</sup>*



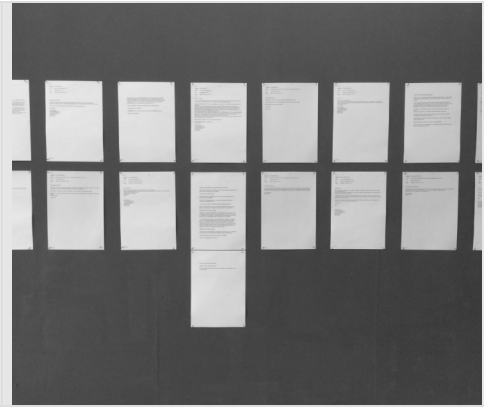
#### **Hide in Plain Sight: Josefine Günschel (film/ exhibition)<sup>71</sup>**

*Tiere haben mit perfekten Tarnungen seit jeher Strategien der Unsichtbarkeit entwickelt. Das digitale Zeitalter lenkt den Blick auf die Frage, was "sichtbar sein" für die Menschen heute bedeutet: Welche Konsequenzen haben Sichtbarkeit oder Unsichtbarkeit für sie, und wie werden sie sich dadurch verändern? Wird es zu ihrer zweiten Natur, immer öffentlich, stets greifbar zu sein?*



## Sema Bekirovic: Enquiry (exhibition)

(..)I tried to obtain the work “Untitled” (Denunzia) by Maurizio Cattelan, which consists of a police report regarding the theft of an invisible art piece. When I failed to get the work in the show I exhibited my correspondence with the gallery instead.<sup>72</sup>



## Parasiting Urgent Publishing: Florian Cramer and Institute of Network Cultures

“This part of the Urgent Publishing conference took place as a parasitic event at the artist-run space Motel Spatie in Arnhem’s working-class suburb Presikhaaf.

(..) In researching radical zine culture, Marc van Elburg became interested in the notion of the parasite and parasitic publishing. In his book *The Parasite* (..) philosopher Michel Serres suggests to rethink the relations between humans and parasites: “We parasite each other and live amidst parasites. Which is more or less a way of saying that they constitute our environment”. For van Elburg, the concept of the parasite is thus opposed to the ideology of autonomy and freedom as it is nowadays promoted by right-wing populists.



Because from a parasitic perspective, we are never free but live in complex systemic dependencies. The interrelation between parasite and body is so deep that separation would be deadly. The negative connotation of the “parasite” thus needs to be turned around, and “parasites” need to be thought of as positive forces. In this spirit, the Urgent Publishing symposium parasitically dwelt on Motel Spatie’s and Zinedepo’s symposium. The Synchronicity of Parasites had namely been independently thought up and organized by van Elburg. Only at a later point, and thanks to an incidental overlap in time, Urgent Publishing made it part of its own conference program.”<sup>73</sup>

## The Parasite Zinelibrary

there is no system without parasites, this constant is a law.(Michel Serres)<sup>74</sup>

The 'Parasite Zinelibrary' is part of the parasite project of the Zinedepo zinelibrary and Motel Spatie in Arnhem Presikhaaf. It consists of a collection of scientific papers and texts on parasites, parasitically appropriated and converted to zine format. First to inject scientific knowledge and method into zineculture and turn it into a medium for self-education.

Second to lift papers on parasitism out of their academic niche by situating them within an active social network. I feel relatively free to do so because It seems to me that any paper promoting a positive view

on parasitism cannot be too rigid about being parasited upon without contradicting itself.

In other words; the parasite incorporates its own creative commons.



One could argue that focusing only on collecting parasite papers and projects is a collectors obsession rather than a proper research project.

But as Michel Serres noted above, every system has its parasites. Which means that the parasite can also be seen as an agent that connects all branches of knowledge. So far the library holds papers on parasites and parasitic strategies in history, social sciences, philosophy, logic, art, architecture, film, music, queer theory, feminism, digital and media cultures, literature, politics, economy, semiotics, ethics, anthropology, ecology, immigration, social learning, systems theory and new papers are added all the time.

## List of Parasite Papers:

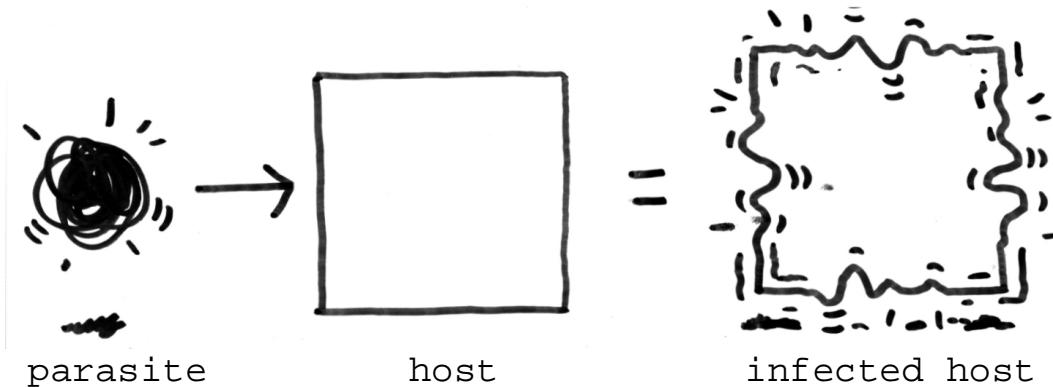
1. Literature and the Parasite. Anders M. Gullestad. (2011)
2. Parasite, political concepts. Anders M. Gullestad. (2012)
3. Metaphorical parasites and “parasitic” metaphors. Andreas Musolff. (2014)
4. The Critic as Host. J. Hillis Miller. (1977)
5. In praise of the parasite: the dark organizational theory of Michel Serres. Steve Brown (2013)
6. Proprietors and parasites: Dependence and the power to accumulate. P. Cockburn, M. Thorup. (2017)
7. The Sycophant-Parasite. J. O. Lofberg. (1920)
8. We Are Parasites: On the Politics of Imposition. Anna Watkins Fisher. (2013)
9. A Productive Irritant : Parasitical Inhabitations in Contemporary Art. Post Brthrs and C. Fitzpatrick. (2011)
10. Parasitic systems and the structure of parasite populations. Andrei Granovitch (1999)
11. Parasites of the Mind. Why Cultural Theorists Need the Meme's Eye View. Boudry, M. Hofhuis, S. (2018)
12. Parasites. Iter, of Writing: That It Perhaps Does Not Exist. Jacques Derrida.(1972)
13. The Language Organism: Parasite or Mutualist? George van Driem (2008)
14. Digital Parasites: Reassessing Notions of Autonomy and Agency in Posthuman Subjectivity. Michael Sean Bolton. (2014)
15. Inscrutably, actually: hospitality, parasitism, and the silent work of Yoko Ono and Laurel Nakadate. Vivian L. Huang (2018)
16. Queer Love, Gender Bending Bacteria, and Life after the Anthropocene. Eben Kirksey (2018)
17. Techno-Parasites "Bringing the Machinic Unconscious to Life". Eric Hobijn, Andreas Broeckmann. (1996)
18. Parasitic Media. Nathan Martin. (2002/2003)
19. “Itchy Occupations: Toward a Theory of Parasitic Writing” Megan Milks (2016)
20. In Human: Parasites, Posthumanism, Papatuanuke. Emilie Rakete (2015)
21. Productive Parasites: Thinking of Noise as Affect, Marie Thompson (2012)
22. Notes towards semiotics of parasitism. Han-liang Chang (2003)
23. Parasitäre Ökologien; Experimentale Systeme zur Mensch-Tierbeziehung . D. Fetzner, M. Dornberg (2015)
24. Weibliche Penetration und männliche Schwangerschaft in David Cronenbergs "Shivers". J. Köhne (2005)
25. The Parasite of the Commons: Digitalism and the Economy of 'Free Culture', Matteo Pasquinelli (2008)
26. Homo sapiens: cancer or parasite? D Pauly. (2014)
27. Parasite Politics: On the Significance of Symbiosis and Assemblage in Theorizing Community Formations, Joost Van Loon (2000)
28. Parasitic and Symbiotic – The Ambivalence of Necessity. Matthew Wolf-Meyer & Samuel Collins (2013)
29. Manic Impositions: The Parasitical Art of Chris Kraus and Sophie Calle. Anna Watkins Fisher (2012)
30. Of counter spaces of provisioning: Reframing the sidewalk as a parasite heterotopia. Dominique Roux, Valérie Guillard, Vivien Blanchet (2018)
31. A Socio-Parasitology Manifesto - Sabrina Mumtaz (2018)
32. Zur Relevanz der Figur des Parasiten für die Theorie sozialer Systeme. Wolfgang L. Schneider (2015)
33. Parasitism, the diversity of life, and paleoparasitology. Adauto AraújoI; Ana Maria JansenII; Françoise BouchetIII; Karl ReinhardIV; Luiz Fernando FerreiraI (2003)
34. Towards a Parasitic Ethics; James Burton, Daisy Tam (2016)
35. The Universal Viral Machine. Bits, Parasites and the Media Ecology of Network Culture. J.Parikka (2005)
36. Net.Art, Machines, and Parasites. Andreas Broeckmann (1997)
37. Parasites and Self-Organization or is Self Organization Researchable? Hugo Letiche (2007)
38. Diverse effects of parasites in ecosystems: linking interdependent processes. Melanie J Hatcher, Jaimie TA Dick, Alison M Dunn (2012)
39. Social parasites. How tramps, idle youth, and busy entrepreneurs impeded the soviet march to communism. Sheila Fitzpatrick (2006)
40. The Coevolutionary Romance of Social Learning and Parasitic Behavior. Richard McElreath (2016)
41. Anti-Anti-Parasitism. Jeanette Samyn (2012)
42. Foreign Bodies: Migrants, Parasites, and the Pathological Nation. Jonathan Xavier Inda (2000)
43. Enemies, Parasites, and Noise: How to Take Up Residence in a System Without Becoming a Term in It. Paul Kockelman (2010)
44. Bees, Beekeepers, and Bureaucrats: Parasitism and the Politics of Transgenic Life. Javier Lezaun (2011)
45. Para-sites like us: What is this para-sitic tendency? Janna Graham (2009)
46. Parasite Anthropologies and the Persistence of Cultural Survivals. Samuel Gerald Collins (2013)
47. Parasite Logic. Steven D. Brown (2001)
48. A World free of parasites and vectors: Would it be heaven, or would it be hell? Robert D. Holt (2010)
49. Parasitism as an Abstraction for Organisational Dysfunctions. Carlo Kopp (2013)
50. Parasites' Paradise (aka Lice Hopping on the Beach) Olli Pyyhtinen (2016)



## Role Playing Drawing Games/ Parasite Geometry

[actors]

1. Host: *law, bounded, closed, static, controlled, discrete, analytic, conservative*
2. Parasite: *lawless, boundless, open, dynamic, reflexive, continuous, synthetic, rebellious*

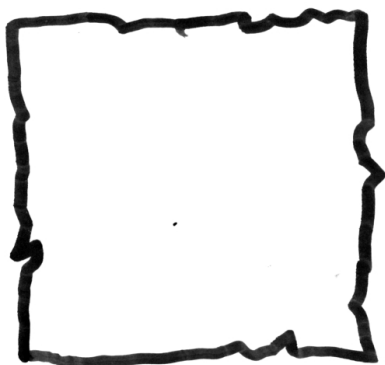


[imagine]

one part of you as host  
another part of you as parasitic

[draw]

1.symbiosis



host 80  
parasite 20

2.symbiosis



host 20  
parasite 80



## notes;

<sup>1</sup> Jonson, Ben. *Volpone; or, the fox*. (1605)

<https://www.gutenberg.org/files/4039/4039-h/4039-h.htm>

<sup>2</sup> Img src.: M. Kimie Falbo & V. Thomaz Soccol & I. Eloí Sandini & V. Aparecida Vicente & D. Robl & Carlos R. Soccol. *Isolation and characterization of the nematophagous fungus *Arthrobotrys conoides** (2012)

<sup>3</sup> See; van Elburg, Marc. *Parasite zine 1 & 2*: <https://tellab.home.xs4all.nl/>

<sup>4</sup> Haraway, Donna J. *Staying with the Trouble: Making Kin in the Chthulucene* (2016)

<sup>5</sup> Adaúto Araújo, Ana M. Jansen, Francoise Bouchet, Karl J., Reinhard, Luiz F. Ferreira. *Parasitism, the Diversity of Life, and Paleoparasitology* (2003)

<sup>6</sup> De Bary, Heinrich A. (1878, 1879) in; Oliver, Kerry M. Russel, Jacob A. *Symbiosis introduction to* (2016)

[https://www.researchgate.net/publication/303252416\\_Symbiosis\\_Introduction\\_to](https://www.researchgate.net/publication/303252416_Symbiosis_Introduction_to)

<sup>7</sup> Also known as *symbiogeneses*

<sup>8</sup> Sapp, Jan. *Evolution by Association: A History of Symbiosis* (1994)

<https://epdf.pub/evolution-by-association-a-history-of-symbiosis.html>

and see also: Gontier Nathalie. *Symbiosis, History* (2016)

[https://www.academia.edu/24874877/Symbiosis\\_History\\_of](https://www.academia.edu/24874877/Symbiosis_History_of)

<sup>9</sup> See Sapp, Jan. *Evolution by Association: A History of Symbiosis* (1994)

<sup>10</sup> See Sapp, Jan. *Evolution by Association: A History of Symbiosis* (1994)

<sup>11</sup> Kropotkin, Peter. *Mutual Aid A Factor of Evolution*, (1902)

<sup>12</sup> Wells, H.G. Huxley, Julian S. *The Science of Life*, (1929 1934)

<sup>13</sup> Fungus fact friday #148: *Cladonia cristatella*, *British Soldier Lichen*  
Website URL: <http://www.fungusfactfriday.com/148-cladonia-cristatella/>

<sup>14</sup> Margulis, Lynn “*Gaia is a tough bitch*”, (1996)

[https://www.edge.org/conversation/lynn\\_margulis-chapter-7-gaia-is-a-tough-bitch](https://www.edge.org/conversation/lynn_margulis-chapter-7-gaia-is-a-tough-bitch)

<sup>15</sup> Cockayne, James. Lupel, Adam. *Peace Operations and Organized Crime: Enemies Or Allies?* (2011)

<sup>16</sup> Schouten, Claudia. *Motel Spatie, Engaged Autonomie*. [www.motelspatie.nl](http://www.motelspatie.nl)

<sup>17</sup> See Sapp, Jan. *Evolution by Association: A History of Symbiosis* (1994)

<sup>18</sup> See Margulis, Lynn. (1996)

<sup>19</sup> Latour, Bruno. *Why Gaia is not a God of Totality, Theory, Culture and Society*. (2017)

[http://www.bruno-latour.fr/sites/default/files/138-THOUSAND-NAMES\\_0.pdf](http://www.bruno-latour.fr/sites/default/files/138-THOUSAND-NAMES_0.pdf)

<sup>20</sup> Stengers, Isabelle. *In Catastrophic Times: Resisting the Coming Barbarism* (2015)

<sup>21</sup> See Margulis, Lynn “*Gaia is a tough bitch*”, (1996)

<sup>22</sup> See for example: Ruse, Michael. *Earth's holy fool?* (2013)

Website URL: <https://aeon.co/essays/gaia-why-some-scientists-think-it-s-a-nonsensical-fantasy>

<sup>23</sup> See for example Wikipedia: ‘*Human microbiome*’, and also Julia K. Goodrich, Emily R. Davenport, Andrew G. Clark, Ruth E. Ley. *The relationship between the human genome and microbiome comes into view* (2018) and Walter, Jens. Ley, Ruth. *The Human Gut Microbiome: Ecology and Recent Evolutionary Changes* (2011)

<sup>24</sup> This sentence is a crude cut-up of a definition of the gift-as-parasite in: *The Gift and its Paradoxes: Beyond Mauss*, Pyyhtinen, Olli. (2013)

<sup>25</sup> “immanent assemblage” see Deleuze, Gilles. *Kafka (Theory and History of Literature)* (1986)

<sup>26</sup> De Vries, Pablo. *Understanding the symbiosis between the giant tubeworm *Riftia pachytila* and chemo autotrophic sulfur-oxidizing bacteria*, (2013)

<sup>27</sup> Image src: S Isabelle M. Veal and Mark E. Siddall. *Scanning Electron Microscopy and Molecular Characterization of A New Haplosporidium Species (Haplosporidia.)* (2011) see also Wikipedia 'Polar\_filament'

<sup>28</sup> Just in the Heavy Metal genre alone there are more than 10 bands named parasite  
[https://www.metal-archives.com/search?searchString=parasite&type=band\\_name](https://www.metal-archives.com/search?searchString=parasite&type=band_name)

<sup>29</sup> Serres, Michel. *The Parasite* (1980)

<sup>30</sup> Pyyhtinen, Olli. *the gift and its paradoxes* (2014)

<sup>31</sup> See Bateson, Gregory. *Steps to an Ecology of Mind* (1972)

<sup>32</sup> See also: "Noise is not the normal and rational, the optimal and functional. In ordered existence, there is music --- that is, sound where the impure is excluded and the melodic and harmonic prevail. Such order is created via exclusion. First there is white noise and then there is exclusion, which makes communication possible."

"The originary white noise contains all frequencies; it is the sound produced by combining all sounds together. The term 'white' is a metaphor referring to white light, which is made up of all the different colors(frequencies) of light combined together."

Letiche, Hugo. *Parasites and Self-Organization or is Self Organization Researchable* (2007)

<sup>33</sup> See; Musolff, Andreas. *Metaphorical parasites and "parasitic" metaphors: Semantic exchanges between political and scientific vocabularies* (2014)

<sup>34</sup> Website URL: [https://www.ultimate-guitar.com/news/general\\_music\\_news/gene\\_simmons\\_we\\_demand\\_from\\_kiss\\_tribute\\_bands\\_that\\_they\\_send\\_us\\_a\\_thank\\_you\\_letter.html](https://www.ultimate-guitar.com/news/general_music_news/gene_simmons_we_demand_from_kiss_tribute_bands_that_they_send_us_a_thank_you_letter.html) (08,12,2017)

<sup>35</sup> For the complete Negativland interview see: <https://www.negativland.com/>

<sup>36</sup> "schistosomiasis" see: Zimmer, Carl. *Parasite Rex* p.72

<sup>37</sup> "The New Musical Express (NME) carried a series of articles about famous members of bands whose musical contribution to their bandmates' success was negligible. The newspaper used the name "Bez" as a generic label for the likes of Chas Smash of Madness, Andrew Ridgeley of Wham!, Paul Morley of Art of Noise, Linda McCartney of Wings, or Paul Rutherford of Frankie Goes to Hollywood."

<https://www.theguardian.com/music/2017/jan/24/band-dancers-bez-happy-mondays-blue-aeroplanes-wojtek-stacia-barry-mooncult> and [https://en.wikipedia.org/wiki/Bez\\_\(dancer\)](https://en.wikipedia.org/wiki/Bez_(dancer))

<sup>38</sup> Mind Invaders: Piernario Ciani, Vittore Baroni (1981)

One of the driving forces underneath the spread of this parasitic project was the network that would later become TRAX: "Each Trax event or product was ideated and coordinated by a "Central Unit", with a variable number of participants called "Peripheral Units"

<https://www.wumingfoundation.com/english/giap/giapdigest35.htm#trax>

And: Deseriis, Marco. *Improper Names: Collective Pseudonyms from the Luddites to Anonymous* (2015)

<sup>39</sup> Ono, Yoko. *Grapefruit* (1964)

<sup>40</sup> On irritability and animatedness see sianne Ngai, Sianne. *Ugly Feelings* (2005)

<sup>41</sup> See Yi, Eva. *Instruction Paintings: Yoko Ono and 1960s Conceptual Art* (2013) and also Garofalo, Irene. "Imagine" *An anthem for peace and solidarity, 1971-2018* (2018)

<sup>42</sup> See Garofalo, Irene. "Imagine" *An anthem for peace and solidarity, 1971-2018* (2018)

<sup>43</sup> Gullestad, Anders M. *Literature and the parasite* (2011)

<sup>44</sup> See: Yi Hsuan Lu, Eva. (2013)

<sup>45</sup> See also: Yi Hsuan Lu, Eva (2013) and O'Dell, Kathy. *Fluxus Feminism* (1997)

[https://monoskop.org/images/9/9b/ODell\\_Kathy\\_1997\\_Fluxus\\_Feminus.pdf](https://monoskop.org/images/9/9b/ODell_Kathy_1997_Fluxus_Feminus.pdf)

<sup>46</sup> See also: Harding, James M. Krasner, David. Schneider, Rebecca. *Cutting Performances: Collage Events, Feminist Artists, and the American Avant-Garde* (2010)

and Huang, Vivian L. *Inscrutably, actually: hospitality, parasitism, and the silent work of Yoko Ono and Laurel Nakadate*. (2018)

<sup>47</sup> See; Pyyhtinen, Olli. *the gift and its paradoxes* (2014)

<sup>48</sup> See for example the documentary “*Imagine: John Lennon*” Solt, Andrew. (1988)

<sup>49</sup> For Mark David Chapman, Lennon’s killer, a born again Christian and fan of Lennon and the Beatles, Lennon did not betray God by leaving the Beatles or by marrying an Asian woman (Chapman himself married an Asian woman). Or by becoming a rockstar (Chapman was also a fan of Elvis). But by becoming a ‘phoney’, by losing his innocence and becoming ‘impure’. In other words, by becoming parasitic. Because it is this categorical fuzziness, this becoming of a parasitic impure mixture that Lennon embraced and that betrayed the mad vision of purity of the Christian host.

<https://theamericanexperiencethroughrock.weebly.com/authenticity-vs-phoniness.html>

<sup>50</sup> Barthes, Roland. *Mythologies*. (1957)

[https://monoskop.org/images/8/85/Barthes\\_Roland\\_Mythologies\\_EN\\_1972.pdf](https://monoskop.org/images/8/85/Barthes_Roland_Mythologies_EN_1972.pdf)

<sup>51</sup> from; Lorusso, Silvio. *Entreprenariat: Everyone Is an Entrepreneur. Nobody Is Safe*. (2019)

<sup>52</sup> Hutcheon, Linda. *Irony’s edge. The theory and politics of irony* (1994)

<sup>53</sup> See; Serres, Michel. *the Parasite* (1984) van Elburg, Marc. *Parasite#1* (2017)

<sup>54</sup> See Parasite #2 “*a parasite that kills its host is an inhumane parasite*”

<sup>55</sup> Hutcheon, Linda. *Irony’s edge. The theory and politics of irony* (1994)

<sup>56</sup> See; Ngai, Sianne. *Ugly Feelings* (p/148) (2007)

<sup>57</sup> Zimmer, Carl. *Parasite Rex* (2000)

<sup>58</sup> Also called ‘image schemas’ see Johnson, Mark. *The Body in the Mind*. (1990)

<sup>59</sup> ‘*immanent assemblage*’ see; Guattari, Felix. Deleuze, Gilles. *What is Philosophy?* (1991)

<sup>60</sup> See Sapp, Jan (1994)

<sup>61</sup> Schouten, Claudia. “*Engaged Autonomy is a concept of self-awareness about the contemporary context. It describes a responsibility to stand for one’s own actions but to invite the context to affect them.*” <https://motelspatie.nl/>

<sup>62</sup> “*heterogeneity of their components*” from; Stanford Encyclopedia of Philosophy.

<https://plato.stanford.edu/entries/deleuze/>

<sup>63</sup> Image src. Image src. Scanning electronmicroscopy of *Antarctophthirus microchir* María Soledad Leonardia,\*, Enrique A. Crespo, Juan Antonio Ragab, Mercedes Fernández

<http://www.leptomar.org/publicaciones-pdf/69-1.pdf>

<sup>64</sup> (Youtube) Zinedepo playlist: (((parasite))) Songtitles and Bandnames;

[https://www.youtube.com/playlist?list=PLhHAVyI6H4o2d3K1y6\\_0e5RXbJcWtdUcf](https://www.youtube.com/playlist?list=PLhHAVyI6H4o2d3K1y6_0e5RXbJcWtdUcf)

(Youtube) Zinedepo playlist Parasite Strategies;

<https://www.youtube.com/playlist?list=PLhHAVyI6H4o2weWj19VXu81zLTynuXQUd>

<sup>65</sup> Website URL: [https://www.culture.si/en/P.A.R.A.S.I.T.E.\\_Institute](https://www.culture.si/en/P.A.R.A.S.I.T.E._Institute)

<sup>66</sup> Website URL: <https://uib.academia.edu/AndersMGullestad>

<sup>67</sup> Website URL: <https://www.uu.nl/medewerkers/ALPoletti> (full text available at Zinedepo Zinelibrary)

<sup>68</sup> See: [www.gametheorygames.nl](http://www.gametheorygames.nl) and [https://github.com/wilfriedfromselborne/Parasite\\_data](https://github.com/wilfriedfromselborne/Parasite_data)

<sup>69</sup> Instagram: @platyhelminth\_\_\_\_

<sup>70</sup> Website URL: <https://laurensborsboom.nl/>

<sup>71</sup> Website URL: <http://www.josefineguenschel.de/>

<sup>72</sup> Website URL: <https://www.semabekirovic.nl>

<sup>73</sup> Website URL:

<https://networkcultures.org/makingpublic/2019/06/07/synchronicityofparasites-zinedepo-motel-spatie-17-5-2019/>

<sup>74</sup> Serres, Michel. *the Parasite* (1984)



Marc van Elburg 2020

Thanks to Claudia Schouten/Motel Spatie and all the parasites that made this publication possible

#synchronicityofparasites

<https://parasitingparasites.blogspot.com/>

*(back) parasiting Marcel Broodthaers' Department of Eagles (1968)*

3

This is not a  
work of art

3

Ceci n'est pas  
un objet d'art

***DEPARTMENT PARASITAIRE***